NPS Form 10-900 OMB No. 1024-0018 (Expires 5/31/2012)

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NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form.* If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name Balogh, Tivadar and Dorothy (Bleimeister), House

other names/site number N/A

2. Location

street & number 49800 Joy Road ☐ not for publication

city or town Plymouth Charter Township ☒ vicinity

state Michigan code MI county Wayne code 163 zip code 48170

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this _X_ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property _X_ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___ national _X_ statewide ___ local

Brian D Conway 8/9/13

Signature of certifying official/Title Date

MI SHPO

State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official Date

Title State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

✓ entered in the National Register ___ determined eligible for the National Register

___ determined not eligible for the National Register ___ removed from the National Register

___ other (explain:)

for Edson H. Beall 9.30.13

Signature of the Keeper Date of Action

5. Classification

Ownership of Property
(Check as many boxes as apply.)

☒ Private
☐ public – Local
☐ public – State
☐ public – Federal

Category of Property
(Check only **one** box.)

☒ building(s)
☐ District
☐ Site
☐ Structure
☐ Object

Number of Resources within Property
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
1	1	buildings
0	0	sites
0	0	structures
0	0	objects
1	1	**Total**

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing)

N/A

Number of contributing resources previously listed in the National Register

N/A

6. Function or Use

Historic Functions
(Enter categories from instructions.)

DOMESTIC/Single dwelling

Current Functions
(Enter categories from instructions.)

DOMESTIC/Single dwelling

7. Description

Architectural Classification
(Enter categories from instructions.)

MODERN MOVEMENT

Materials
(Enter categories from instructions.)

foundation: CONCRETE BLOCK
walls: WOOD – 1" x 4", tongue and groove, V-edged, redwood vertical siding.
BRICK – Chicago common brick
CONCRETE BLOCK
roof 5-ply built-up, pitch and gravel roof
other:

Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with **a summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

The Tivadar and Dorothy Balogh House is a unique example of Modern residential architecture designed by architect Tivadar Balogh for himself and his wife. Balogh, a graduate of the University of Michigan's College of Architecture and Design, designed the 1,600 sf residence while working in the office of fellow Michigan alumnus and modernist architect Robert C. Metcalf. Designed in 1957 and constructed between 1958 and 1959, the Balogh House is a two-story, wood beam and steel frame structure with a flat roof. The building's simple cubic form has been made more elegant by the integration of a tall, open, entry court in the structure's southwest quadrant. The edges of the open volume are defined by a semi-transparent screen wall along the east elevation and the continuation of the roof plane and primary members of the structural frame on the other elevations. Within the entry court a dramatic stair with open, thick, slab treads cantilevered from a central brick pier provides access to the house's main entrance a story above grade. The rear half of the house is anchored to the landscape by a concrete block basement that retains the sloping topography to the north. This allows the three-story downslope side of the house to be raised on thin steel columns giving the structure a feeling of lightness, and making it appear as if it is hovering among the branches of the trees like a modernist tree-house. This effect has been somewhat diminished by the construction of a grade-level addition that infilled what was originally an open carport beneath the house. With the exception of the painted concrete block basement, the entire building is clad with vertically oriented 1" x 4" redwood boards. Despite its playful qualities, the design also incorporates fortress-like elements such as the imposing northwest elevation that contains only a few grouped windows likened to "archer's-ports" by Balogh in his design statement.

The interior is arranged around the tall, two-story volume of the living room and includes a kitchen, open dining area, two bedrooms, a loft study, two bathrooms, an unfinished basement with laundry area and the grade-level office/studio added by Balogh in the 1980s for his architectural practice. The south-facing wall of the two-story living room is entirely glazed permitting natural light to fill the interior and provide views of the surrounding property. A wood stair located in the center of the plan provides vertical circulation from the basement to the second-floor level. A skylight at the top of the stair allows natural light to filter down into the space.

The Balogh House is located on a three-acre wooded lot along the north side of an unpaved stretch of Joy Road, a few miles southwest of Plymouth, Michigan, in western Wayne County. The house is set back in the extreme northeast corner of the lot and is accessed by an unpaved drive that cuts diagonally through the middle of the property. A non-contributing metal garage constructed in 1985 is located northwest of the house.

Narrative Description

Setting

The Balogh House is located on Joy Road, east of where it splits off of Ann Arbor Road, approximately four miles southwest of the City of Plymouth, near the western boundary of Wayne County. Moderately-sized, single-family residences are located along this heavily wooded, unpaved stretch of Joy Road. The houses to the west, closest to and along Ann Arbor Road, are generally of newer, more recent construction while those on the interior of the block, near the Balogh property, are older dating to the 1960s, with one house dating to 1940. These older homes are generally set back from the road in the middle of their large wooded lots. The dense coverage of trees in the area conveys a sense of privacy and seclusion. Modern suburban development from Plymouth and Canton exists a short distance away to the east and southeast of the Balogh property.

The Balogh House is oriented northeast-southwest and is set back from Joy Road in the northeast corner of the three-acre property. The lot, which is roughly square in plan, contains a mix of mature trees and saplings. Species include oaks, bass wood and some beech trees. The trees are tall and thin and there is little underbrush, allowing the house to be seen from the road even during the summer. The North Branch of Fellows Creek cuts through the extreme southeast corner of the property. The topography of the parcel varies from one side to the other. The eastern half of the property generally slopes from northeast to southwest and towards the low point at Fellows Creek. The western half of the property rises to the west where there are two small knolls. The unpaved driveway begins near the southwest corner of the property and proceeds northeast through the middle of the lot along the base of the moderate slope. Where the drive approaches the house, it turns to the southwest and widens creating a small automobile court. Originally the drive extended beneath the house where there was a parking space for a single vehicle. However, as mentioned above, this area was infilled in the 1980s to add an office/studio space at the basement level for Balogh's architectural practice. Northwest of the house there is a non-contributing pre-fabricated, metal, two-car garage constructed in 1985.

Landscaping is confined to the area immediately around the house and is informal in character consisting of several small shrubs placed around the base of the residence and a number of beds containing ivy and other low groundcovers. The remainder of the property has been left in its natural state. A pea-gravel path that changes to brick pavers extends from the driveway around the front of the house to the open entry court on the southwest elevation. Within the entry court is an open slab staircase that provides access to a porch and the house's "front door" at the first-floor level above. A second flagstone path leads from the entry court around the east side of the house and up the slope to the northeast elevation where there is a wide terrace covered with pea-gravel. The terrace contains an informal outdoor seating area and also has some organized planting beds at its western end.

A brick wall that emerges from the west elevation at the basement level originally defined the northern edge of the open parking area. This wall passes through the house at its midpoint emerging on the east side of the house to serve as a retaining wall.

Exterior

The Balogh House is a two-story, wood and steel-frame structure that is roughly square in plan and comprises approximately 1,600 sf of living space. The house has a flat roof and its cubic form is raised above grade appearing from the road to hover within the trees. The north half of the house rests on a concrete block basement that retains the sloping topography and anchors the structure to the landscape. The upslope, or north elevation of the house, is two stories in height and the down slope elevations are three stories tall. A linear brick wall passes beneath the midpoint of the house separating the enclosed basement space to the north from what was originally the open carport and entry court to the south. The brick wall extends approximately 10' beyond the perimeter of the structure. The southern half of the house is supported on thin steel tube columns. The former parking area beneath the house has been infilled with a concrete block addition. The lower half of the addition wall is comprised of concrete blocks laid in a stacked bond with recessed joints. Above this is a continuous band of bronze aluminum horizontal sliding sash windows. The infill addition that replaced the open parking area was constructed to serve as an office/studio for Balogh's architectural practice, which originally occupied the second-floor loft studio overlooking the living room.

The severity of the home's cubic form is relieved by the use of "transparent and implied planes." A portion of the house's cubic volume has been left open to create a three-story entry court that marks the house's main entrance. A simple yet dramatic open stair comprised of thick concrete slab treads projecting from a central brick pier provides access to the first-floor entry. The stair has an intermediate landing but does not have an outside guardrail, which further emphasizes its modern form. The original entry sequence that required visitors to proceed under the structure from the parking area to the stair within the entry court has been interrupted by the construction of the office/studio infill.

The house is void of ornamentation and most of the exterior is clad with vertically oriented 1" X 4", tongue-and-groove, "V"-edged redwood siding. Each of the elevations is different adding interest to the simple geometric form.

Northwest Elevation

Visitors to the house arrive facing the northwest elevation. According to Balogh's design statement, this elevation was purposefully made to look "severe, almost medieval." The tall, imposing, sheer wall of this elevation has a fortress-like character. The original grade level basement wall is constructed of concrete block and contains a single entry door that has been painted bright blue. A brick wall that originally separated the basement from the open parking area emerges from the center of the house into the open parking area. To the south of the brick wall is the concrete block office infill addition. Within the addition, the first bay of the continuous band of horizontal sliding sash windows contains a single round window set in a brightly painted orange wood frame.

Above the basement and addition, the remainder of the northwest elevation is clad with vertical redwood siding. The tall, sheer wall of the upper two stories contains two, paired, "Reynolds" casement windows stacked one above the other at the first and second-floor levels. Balogh compared these windows to "archer's ports." The vertical siding runs uninterrupted to the building edges with only a narrow strip of metal flashing at the cornice, once again emphasizing the simple cubic form.

A small automobile court or parking area is created in front of this elevation where the driveway widens and the north basement wall extends for some distance beyond the structure to retain the sloping topography.

Northeast Elevation

The northeast or rear elevation is two stories in height as it is on the upslope side of the house. The west half of this elevation contains a single, glazed wood door entrance at grade that has a "Winterseal" jalousie sidelight. Originally there was a large floor-to-ceiling window immediately to the west of the jalousie sidelight that provided natural light and views to the rear terrace from the kitchen. The window was replaced by a projecting bay added sometime in the 1970s. The bay contains a paired casement window with a wood panel below that is painted bright yellow. This alteration also included the expansion and enclosure of a small second-floor balcony that extended over the rear entrance. These changes were made after neighbor children had damaged the original north-facing plate glass windows using a bb-gun.

On the interior, the addition of the first-floor bay added counter and storage space to the kitchen. The expansion and enclosure of the second-floor balcony added additional space to the study/bedroom above. The enclosed balcony is partially supported by the side wall of the first-floor bay window while the remainder cantilevers over the entry door. The addition is clad with vertical redwood siding similar to the rest of the house. It contains no windows on its north-facing walls but instead has a shed roof that contains a group of three skylights that allow natural light into a second-floor office/bedroom. Small windows, placed high on the wall, are located on the east and west sides of the enclosed balcony. A section of metal gutter installed below the skylights extends for a couple of feet beyond each side of the addition. There are no downspouts attached to the gutter.

The east half of the rear elevation is clad with vertical redwood siding and does not have any windows or other openings.

Southeast Elevation

The north half of this elevation is two stories in height and is set on grade. The central brick wall that extends beneath the mid-point of the house separates the concealed basement from the open entrance court and extends beyond the footprint of the house to serve as a retaining wall. Thus, the downslope or southern half of this elevation is three stories in height. Like the other elevations, the walls are clad with vertical redwood boards. The north half of the elevation contains a wide, buff-yellow brick chimney that extends from grade and projects above the roof. The top 3'-4' of the chimney has been capped with dark brown, vertically-oriented wood boards. This treatment is not original and its installation date is unknown. North of the chimney at the northeast corner of the house there are two tall, narrow windows stacked one above the other extending from just above grade to just below the cornice. The lower unit is a jalousie window and above this is a taller fixed-pane unit. This vertical strip of glazing provides natural light into the two-story living room.

The southern half of the southeast elevation is a semi-transparent screen wall defining the eastern edge of the open entry court. Where the weather-tight exterior wall turns to the west within the entry court, the redwood siding of the southeast wall continues with every other board removed. This creates a semi-transparent screen of vertical boards. The boards are supported at their base by the continuation of the first-floor header, in the middle by the continuation of the second-floor header and at the top by the cornice and roof framing. The area below the screen wall is open and the southeast corner of the house is supported on a thin steel tube column.

Southwest Elevation

The southwest elevation generally faces the road and is considered the front or primary elevation of the house. Due to the slope of the site, this elevation is three stories tall. Prior to construction of the office addition that infilled the parking area beneath the structure, the upper floors were elevated above grade on thin steel posts giving the impression that the house was floating above the landscape. This sense of "lightness" evoked by the original design has been somewhat diminished by the construction of the grade-level infill addition. Similar to the northwest elevation, the walls of the infill addition are comprised of square concrete blocks laid in a stacked bond. Over this is a continuous band of horizontal sliding sash windows. East of the infill is the open entry court that contains the central stair described above. The wall of the addition continues in a similar fashion along the west side of the entry court and contains a single entry door to enter the office/work space. The upper elevation is divided in two: the western half is clad with redwood siding and contains no openings while the eastern half is open to the entry court with the first-floor header and roof plane continuing through the space to maintain the integrity of the structure and complete the cubic form.

The wall along the west side of the entry court at the first and second-floor level contains a band of "Peterson" horizontal sliding aluminum windows over plywood (Plyshield) panels that have been painted white. Also within the entry court, the south-facing elevation includes porches or balconies at the first and second-floor levels that shade a two-story fully glazed window wall. A steel railing with widely spaced thin balusters is mounted along the front edge of the first-floor landing. There is no railing on the second-floor balcony. A void in the roof over the second-floor balcony allows natural light to penetrate the interior of the entry court and the adjacent two-story living space.

Also within the entry court, a single, white spherical globe light fixture hangs by a chord from the ceiling two stories above. It was Balogh's intention to hang other elements within the space like planters or mobiles.

Interior

The interior of the house contains approximately 1,600 sf of living space on three levels including the unfinished basement space and office at grade; a kitchen, dining room, living room, bedroom and bathroom on the first floor; and the former open loft studio (now a bedroom), bath and master bedroom on the second floor. Based on the house's cubic form, the overall plan is best described as a square with the open volume of the entry court and porches occupying the southwest quadrant on all levels.

The original grade level basement along the north half of the house is an open, unfinished space that contains a laundry area, work bench, mechanical equipment and roughed-in single fixture bathroom in the northeast corner. The walls are unpainted concrete block. The single door on the northwest elevation provides entry into the basement space where there is a stair that provides vertical circulation to the first and second floors above. The walls of the stair are clad with 3" vertically-oriented, V-groove Douglas Fir boards. A "Wasco" brand skylight at the top of the stair allows natural light to filter down through the space. A mechanized stair lift chair has been installed from the basement level to the first floor.

A single doorway in the south wall of the basement provides access to the office/studio addition. The office is a single open space with work tables and file storage lining the perimeter walls. Above these, a system of gypsum-clad, sliding panels installed over the continuous band of windows controls views and the remittance of light into the space. The floor is covered with carpet and the ceiling is clad with acoustical tiles. A doorway along the east wall exits to the entry court. This is the entrance that would have been used by clients visiting Balogh's architectural practice.

On the first floor, the plan is divided in half with the kitchen, stair, bathroom and bedroom aligned along the west side of the house and the two-story living room, porch and open volume of the entry court comprising the east side of the plan. The centrally located staircase is open at each level. It is entirely comprised of wood, with wood walls, central wood rail, and wood treads. Above the basement level, the open treads are supported on a central wall constructed of widely spaced horizontal wood members. The treads interweave with the horizontal members and between the first and second floors, the top of the wall serves as a handrail.

The kitchen is a relatively small space located in the northwest corner of the house. A free-standing set of cabinets with a tall backsplash separates the galley-plan kitchen from the adjacent informal dining area and living room beyond. The kitchen side of the free-standing cabinet contains the stove and an open work surface. Storage has been incorporated into the room-side elevation of this unit. Along the west wall of the kitchen is the refrigerator and upper and lower banks of cabinets that contain a double sink and oven. The kitchen cabinets are naturally finished fir, the counters are covered in white Formica and the floors are 1" x 2" ceramic tile. The kitchen light fixtures consist of translucent plastic panels set in a V-groove, Douglas fir frame mounted to the ceiling.

The dining room is an open undefined space located between the kitchen and living room and aligned with the rear entry door. The ceiling above the dining room is clad with narrow, 3" V-groove, Douglas fir boards similar to the exterior cladding. The living room is rectangular in plan. With the exception of the south-facing window wall, the remaining walls are clad with 3" vertically-oriented, V-groove, Douglas fir boards with a natural finish. A simple firebox with a cantilevered slab hearth is located on the east wall.

The formal entrance to the house is gained by ascending the open stair within the entry court and arriving at the first-floor porch or balcony. The visitor enters the house at the center of the plan adjacent to the tall, two-story living room. Generally, the public areas of the house are organized around the tall open volume of the living room while the bathrooms and bedrooms are stacked in the more private southwest quadrant of the plan. The first-floor bathroom contains a toilet, vanity and shower stall. The bathroom has a narrow casement window on the west wall. The floor is covered with 1" x 2" ceramic tiles, the walls are covered with 1" x 1" ceramic tiles and the ceiling contains lights above gridded plastic panels similar to those in the kitchen.

The first-floor bedroom contains a bank of closets along the west wall. The walls are clad with vertically-oriented fir boards, the ceiling is plaster and the floor is carpeted.

On the second floor, the open study north of the stair that overlooks the living room has been converted to a bedroom. This space has identical finishes to the other spaces described above. The niche along the north wall created when the balcony was enclosed has gypsum board walls. A linear storage cabinet with sliding doors located along the east side of the space serves as a barrier and guardrail between the former loft studio space and the living room below. The original drawings indicate a thin plywood railing in this location. Also not shown on the original drawings is a set of upright closets and a work table that define the eastern edge of the former study.

The second-floor bathroom retains its original layout and finishes including a bright orange bath tub. The master bedroom is similar to the first-floor bedroom but has gypsum board walls instead of the wood paneling.

Alterations
The alterations that have been made to the Balogh House are relatively minor and each was designed by Balogh and built under his direction. The most significant changes include the addition of the grade-level office/studio in the 1980s that enclosed and eliminated the former parking area below the structure and the addition of the projecting window bay and expansion and enclosure of the second-floor balcony on the rear elevation in the 1970s. Another minor change to the exterior is the modification of the chimney cap. No significant changes have been made to the original floor plan or interior finishes of the house.

A playhouse designed by Balogh for his daughters that was originally located near where the garage stands today is no longer extant. Its date of removal is unknown.

Other changes to the property include construction of the non-contributing pre-fabricated metal garage in 1985.

Outbuildings
The garage located northwest of the house is a pre-fabricated "Box Beam Building" by Branstock Inc. constructed in 1985. The one-story steel frame building is rectangular in plan and measures approximately 24' x 36' x 10'. The building is set on a concrete slab foundation and has a corrugated metal gable roof. The overhead garage door faces southeast and the building is accessed by a short section of drive that extends north off of the main driveway where it turns southwest towards the house. The cost to build the garage structure was $5,348.

Integrity
The Balogh House has not experienced any significant changes to its original form, plan or materials and thus retains its uniquely modern character. The minor changes that were made over time were executed by the original owner/architect and do not diminish the overall understanding of the architecture.

Although homes have been built on adjacent properties, the Balogh House retains its private and secluded setting on its wooded lot and has not been altered by modern development or changes to the landscape. The setting still evokes a sense of privacy and seclusion as it would have originally.

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

☐ A Property is associated with events that have made a significant contribution to the broad patterns of our history.

☐ B Property is associated with the lives of persons significant in our past.

☒ C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

☐ D Property has yielded, or is likely to yield, information important in prehistory or history.

Areas of Significance

(Enter categories from instructions.)

Architecture

Period of Significance

1957-1959

Significant Dates

1957

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

☐ A Owned by a religious institution or used for religious purposes.

☐ B removed from its original location.

☐ C a birthplace or grave.

☐ D a cemetery.

☐ E a reconstructed building, object, or structure.

☐ F a commemorative property.

☐ G less than 50 years old or achieving significance within the past 50 years.

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Tivadar Balogh - Architect

Period of Significance (justification)

The period of significance for the Balogh House is established as 1957-1959. This is inclusive of the original design and construction of the house.

Criteria Considerations (explanation, if necessary)

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

The Tivadar and Dorothy (Bleimeister) Balogh House is eligible for listing in the National Register of Historic Places under Criterion C at the state level for its association with architect Tivadar Balogh and as an outstanding example of the Modern architecture movement in Michigan. The Balogh House was designed by University of Michigan-trained architect Tivadar Balogh for himself and his family and was constructed in 1958-1959. Balogh is among those architects identified as contributing to the "Ann Arbor School," a term used to describe the collective, distinctive works of several modernist architects practicing in and around Ann Arbor in the years following World War II. The work of these architects is significant as it incorporates the fundamental principles of the Modern movement as they were applied to residential design and also demonstrates the dissemination and acceptance of modernism in southeastern Michigan and specifically Ann Arbor and its surrounding communities.

Further, the Balogh House is an innovative residential design exhibiting the fundamental characteristics of the Modern Movement including its simple geometric form, lack of applied ornament, use of natural materials and large expanses of glass to bring nature and sunlight into the structure as well as its open and free-flowing floor plan. The design also incorporates the use of a semi-transparent screen wall, a signature element used by Balogh on several other commissions throughout his career. The house has undergone some minor modifications but these were designed and completed under Balogh's own direction.

The Balogh House relates to the historic context *Modernism in Michigan.*

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

Criterion C
Architecture

Tivadar Balogh was born December 16th 1926 in Detroit, Michigan, the son of Hungarian immigrants. He excelled early in his academic studies becoming a spelling bee champion in elementary school and receiving an American Legion Award. While at Cooley High School in Detroit he was a member of the track and field team and participated in a program for gifted students at the Detroit Institute of Arts (DIA). At the DIA he received instruction from Guy Palazzola, a gifted artist and educator who would later become Associate Dean of the School of Art at the University of Michigan. Balogh was voted president of his senior class.

After graduating from high school, Balogh enlisted in the U.S. Navy and served for two years during World War II. After the war, he enrolled in the Aeronautical Engineering program at the University of Michigan where he had received a track and field scholarship. Balogh stated in an article that his appreciation for architecture was heightened and that his "life was changed" after being shown a photograph of Frank Lloyd Wright's Fallingwater. This event may have contributed to his decision to transfer to the architecture program where he was enrolled from 1948 to 1952. Prior to entering architecture school and during the course of his studies, Balogh worked for several architecture and engineering firms: including Andrew F. Caughey, a mechanical engineer in Detroit (1946); architect Earl Confer (1947-1948) as a draftsman; and as a designer in the office of O'Dell, Hewlett & Luchenbach (1949-1952). Balogh was recognized for his talents and achievements while at the University of Michigan, receiving the Harley, Ellington & Day Scholarship in 1951 and an academic honor from the architectural honorary fraternity, Tau Sigma Delta, the following year.

During the period Balogh attended the University of Michigan, the College of Architecture and Design was swelling in numbers due to the influx of returning veterans starting or resuming their education after the war. Despite having convened a number of symposiums known as the Ann Arbor Conferences during the 1940s where several of the country's premier architects assembled to discuss issues facing architects of the day, including education, Michigan's program grappled with its identity. Where most architectural schools across the country had by this time moved away from the Beaux Arts system and adopted a Bauhaus approach to architectural education, Michigan maintained a more pluralistic and versatile pedagogy continuing to adhere to the philosophy of "Pure Design" established decades earlier under former dean Emil

Lorch. At about the time Balogh entered the architecture school, Dean Wells Bennett initiated a critical review of the program that resulted in the hiring of several new faculty. These included three modernist architects recruited from the east coast, Theodore C. Larson, Walter Sanders and William Muschenheim, who came to Ann Arbor between 1948 and 1950. Honored with senior titles, Larson, Sanders and Muschenheim became the "design conscience" for the architecture program at Michigan. Further, Larson became best known for spearheading a formal emphasis on architectural research, establishing the Architectural Research Laboratory (ARL), one of the first of its kind in the country. This program of research resulted in several collaborations between the university, government agencies and private companies within the building industry. (Later in 1967 Balogh would participate in an ARL project exploring the use of glass filament-wound dwelling structures for military family housing.)

A review of Balogh's student work included among his papers at the University of Michigan's Bentley Historical Library reveals that he had an affinity for and employed modernist design concepts in the execution of his studio projects. His design for the "Ann Arbor Exhibition Gallery" is a simple Miesian-inspired glass box with various functional spaces set between transparent planes. His portfolio also reveals that in addition to his impressive drafting and rendering abilities, Balogh was also a talented artist.

After graduating with a Bachelor of Architecture in 1952, Balogh enlisted for a second tour with the Navy during the Korean conflict. He served for two more years and was stationed at the U. S. amphibious base at Little Creek near Norfolk, Virginia. Upon his return to Michigan, Balogh married school teacher Dorothy Bleimeister and joined the office of local modernist architect and University of Michigan professor, George Brigham. Brigham was educated at M.I.T and then moved to California, teaching at the California Institute of Technology and practicing in the Pasadena area where he developed an appreciation for modern design. Brigham relocated to Ann Arbor in 1930 when he was offered a teaching position at the University of Michigan and is also credited with designing the first modern house in Ann Arbor. After working for about a year with Brigham, Balogh left to work for fellow University of Michigan alumnus Robert C. Metcalf, who had recently started his own architectural practice. Balogh worked in Metcalf's office for six years, between 1954 and 1960, primarily working on residential commissions in and around Ann Arbor. While Balogh was with Metcalf's firm, the office realized some success when it received Honorable Mention for a youth center in the Porcelain Enamel Design Competition and were similarly recognized for their residential entry in the Morton Arboretum House Competition. After designing and constructing his own home, Metcalf became well-known for his modernist residential designs and as a result received numerous commissions from fellow University of Michigan faculty as well as several prominent corporate leaders in the area. Balogh left Metcalf's office in 1960, joining the firms of Shreve, Walker and Associates and then W. B. Ford Design, each for a short period of time, before establishing his own practice in 1961.

Continuing to fill a need for more instructors, the Architecture Department at Michigan hired a significant number of its own graduates as faculty during the 1950s and 1960s. Several of those that were hired were engaged in their own professional practices in and around Ann Arbor. Robert Metcalf joined the faculty in 1950 and eventually became dean of the College of Architecture in 1974. Following Metcalf's lead, Balogh also started teaching at the University, first as a visiting lecturer in 1956 and then as an instructor in the Extension Service from 1964 to 1970. Balogh continued to teach at the university for the next two decades, becoming an adjunct professor with an 80% appointment. He taught courses in graphics, design and construction technologies and was recognized for his talents as an educator when he received the Sol King Excellence in Teaching Award in 1973.

It was while Balogh was working in Metcalf's office that he began contemplating the design of his new home. Early site plans and design sketches included among Balogh's papers reveal that two design schemes were developed for the project, the one that was ultimately constructed and a second, less ambitious linear, one-story modernist scheme. According to Mrs. Balogh, the designs were first developed for a piece of property the couple had purchased in Farmington, Michigan; however after experiencing opposition from the developer or neighborhood organization to the modern aesthetic of their designs, they choose not to build on the property. Balogh resumed his search for a piece of property on which to build and found the wooded lot on Joy Road while taking a short cut home from the office.

Balogh's design for his new home responded to a modest program that included a living room, kitchen, dining space, two bedrooms, two baths, an office/study, laundry room, workroom and a carport. In addition, Balogh and his wife wanted the home to have an interesting entrance and the living space to have high ceilings. It is said that Balogh's desire for a tall living space was in direct response to having lived for several years in a converted garage earlier in his career. The budget for the project was set at $30,000. The success of Balogh's design is attributed to his ability to add elegance to a simple cube or box by eliminating portions of its volume yet maintaining the overall form through the use of screen walls and "implied planes." It is also interesting to note that Balogh makes reference to the playfulness of the design and its tree house-like qualities and then describes several fortress-like elements that are meant to evoke a sense of security and seclusion. The entry sequence that required the visitor to proceed below the house through the carport to the three-story entry court and then ascend a set of stairs to the first-floor entry is also an important and distinguishing aspect of the design.

There are a number of similarities between Balogh's design for his own home and that of the Patterson House, a commission completed by Robert Metcalf's office in 1956 while Balogh worked for the firm. Like the Balogh House, the Patterson House has a simple cubic form that incorporates a two-story open porch and uses screen walls and implied planes as part of the design vocabulary. Although Balogh's role on the Patterson House project is not known and there is no mention of him deriving any inspiration from this earlier design, the similarities are intriguing.

In 1957 while still in the design phase, the Balogh House received a citation in the residential design category of the fourth annual *Progressive Architecture* (PA) Design Awards program. The jury, assembled to select the winners from the over 800 entries, included Marcel Breuer, Gordon Bunshaft, Huson Jackson and engineer Emil H. Praeger, with Harry Weese serving as Chairman. Among the other projects acknowledged the same year were Yamasaki's office for the American Concrete Institute, and the design for a home in Mequon, Wisconsin, by Michigan architect Gunnar Birkerts, along with several other Michigan entries.

Construction of the Balogh House took place in 1958-59. In an effort to save money, Balogh completed much of the interior finish work himself, which took at least another full year. Later when asked about his experience working on the interior fit-up, Balogh commented that tiling the bathroom was "back-breaking work" and he vowed never to do it again. Once finished, the home immediately attracted attention and was featured a number of times in the *Detroit Free Press* and other local newspapers. Referencing Balogh's use of the screen walls, one article compared the house's appearance to that of a birdcage. When asked about his design in another article, Balogh responded by saying "a house should have a formal serenity. It should also be a happy place, full of delights. It should make good use of natural light and delicate use of color. And the approach should be inviting." A third article published in 1963 focused on the advantages and disadvantages of spouses working from home and the impact on the family. Balogh's wife Dorothy revealed in the article that despite the lack of privacy for the family the advantages outweighed the disadvantages. On the positive side, working from home allowed Balogh to witness and participate in the rearing of his infant daughter; however, during the day the relatively small house was often shared with two or three of Balogh's employees who worked in the loft space overlooking the living room. This arrangement was relatively short lived and soon after the arrival of their second child in 1964, the Baloghs decided to lease a commercial space in Ann Arbor for the practice.

Balogh also designed and constructed a wood frame playhouse on the property for his daughters. The structure was located west of the house near what is today the garage. The playhouse had a distinctly modern aesthetic, its form referencing that of the main house. It also included a balcony and tire swing. According to Mrs. Balogh the children did not enjoy using the playhouse because there were too many insects in the area. The playhouse was featured in *Better Homes and Garden* magazine.

In 1965 *Progressive Architecture* published a follow-up story on the Balogh House entitled "Neutral Container." In the article Balogh reacts to the potential elimination of single-family residential design from the PA awards program and expresses his opinion that residential design is a valid architectural exercise that has to take into consideration all of the same issues faced by larger, more complex projects. A few years later the Balogh House was featured in a California Redwood Association advertisement that appeared in a number of nationally published magazines. The advertisement included an image of the Balogh home taken during the winter along with the words, "I am an Architect, This is my House, I built it of Redwood."

Balogh lived in the house for almost four decades while maintaining a private architectural practice and a regular teaching schedule at the University of Michigan. In the 1980s, during a downturn in the economy, Balogh relocated his practice back to the house by enclosing the parking area below the structure and converting it to an office/studio.

During his career Balogh is credited with designing over 200 residential, commercial and institutional projects of which over 150 were built. Although most of his work is concentrated in Plymouth and Ann Arbor, he completed projects throughout southeastern Michigan and a few others in Illinois, Arizona and Canada. For his work in Ann Arbor, his name has become associated with the "Ann Arbor School," a term used to describe the work of a number of architects practicing in and around Ann Arbor at mid-century as manifest primarily in the residential architecture they produced. Collectively these architects embraced the principles of the Modern Movement in their designs, which are generally characterized by low-sloped or flat roofs, use of natural materials, the layering and overlapping of simple geometric forms and volumes, lack of ornamentation, strategic and expansive use of glazing to facilitate views and bring natural light into the interior and open and free-flowing floor plans. Many of the architects associated with this body of work shared a common connection with the University of Michigan and its College of Architecture and Design either as graduates of the program who had established their own private practices or as faculty who had trained elsewhere but were brought to Ann Arbor to teach. Several of these architects, like Balogh, fulfilled dual roles as faculty practitioners working independently on design commissions within the community while at the same time maintaining a teaching appointment at the university.

In the post-war years, Ann Arbor and the surrounding communities realized an influx of new residents who came to the area to work as faculty and staff of the university or for other research and technology-related private industry. The positive economic conditions, a shortage of housing and the presence of academics and progressive thinkers provided a steady stream of work for these small independent practitioners and a client base accepting of a modernist aesthetic. Further, the university provided a source for inexpensive student labor but more importantly it also served as an incubator for inspiration, collaboration and information exchange. The regular contact these professionals maintained with the university and each other enhanced and broadened their working relationships and ensured they stayed engaged with the latest trends and issues facing their profession.

The work of Balogh and others associated with the Ann Arbor School is representative of the successful dissemination and acceptance of the Modern Movement in southeastern Michigan. In addition to Balogh, other architects whose names are associated with the Ann Arbor School include George Brigham, Robert Metcalf, Walter Sanders, Theodore Larson, William Muschenheim, David Osler, Herbert Johe and several others. During the last several decades as land and real estate values have escalated several residential works created by this group were demolished in favor of new construction; however, resurgence in the popularity of mid-century design has resulted in the formation of a community-based preservation group and renewed and heightened interest in these architect-designed homes.

Over the course of his career, Balogh received several awards including a second honor award from *Progressive Architecture* in 1972 for the John White Tennis Club (Plymouth, MI) and the Governor's Award for Excellence of Design in Michigan for his library addition at Detroit Mercy College in 1977. Balogh was also active in the community serving on the City of Plymouth Planning Commission (1960-1966) and as president of the Plymouth Symphony Orchestra. Balogh was posthumously honored with the AIA Michigan President's Award and the Huron Valley Chapter Lifetime Achievement Award in 1998. Balogh lived and worked in the house until his death in 1997. His wife Dorothy still lives in the house today surrounded by the modernist furnishings the couple collected together over the years and examples of her husband's artwork adorning the walls.

Developmental history/additional historic context information (if appropriate)

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9. Major Bibliographical References

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Previous documentation on file (NPS):

____preliminary determination of individual listing (36 CFR 67 has been requested)
____previously listed in the National Register
____previously determined eligible by the National Register
____designated a National Historic Landmark
____recorded by Historic American Buildings Survey #__________
____recorded by Historic American Engineering Record # __________
____recorded by Historic American Landscape Survey # __________

Primary location of additional data:

____State Historic Preservation Office
____Other State agency
____Federal agency
____Local government
____University
____Other
Name of repository: ______________________

Historic Resources Survey Number (if assigned): ______________________

10. Geographical Data

Acreage of Property 3
(Do not include previously listed resource acreage.)

UTM References
(Place additional UTM references on a continuation sheet.)

	Zone	Easting	Northing		Zone	Easting	Northing
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Verbal Boundary Description (Describe the boundaries of the property.)

Property ID# 78-048-99-0029-000

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Boundary Justification (Explain why the boundaries were selected.)

The boundaries include the approximately three acre parcel purchased by Tivadar Balogh in 1958. The house and full extent of the landscape features that contribute to the setting are included within this boundary.

11. Form Prepared By

name/title Rob Yallop

organization Lord, Aeck & Sargent Architecture date June 2011

street & number 213 South Ashley Street telephone 734-827-3930

city or town Ann Arbor state MI zip code 48104

e-mail ryallop@lasarchitect.com

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.

  A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.

- **Continuation Sheets**

- **Additional items:** (Check with the SHPO or FPO for any additional items.)

-

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: Balogh, Tivadar and Dorothy (Bleimeister), House

City.or Vicinity: Plymouth

County: Wayne State: MI

Photographer: Rob Yallop, Lord, Aeck & Sargent Architecture

Date Photographed: Exteriors taken June 2011, Interiors taken March 2012.

Description of Photograph(s) and number:

1 of 17	View of Balogh House looking northeast from unpaved drive. MI_WayneCounty_BaloghHouse_0001.tif
2 of 17	View of Balogh House looking northwest. MI_WayneCounty_BaloghHouse_0002.tif
3 of 17	View of southeast elevation looking northwest. MI_WayneCounty_BaloghHouse_0003.tif
4 of 17	View of southeast and northeast facing elevations. MI_WayneCounty_BaloghHouse_0004.tif
5 of 17	View of northwest and southwest facing elevations with terrace in the foreground. MI_WayneCounty_BaloghHouse_0005.tif
6 of 17	View of northwest elevation, automobile court and 1980s grade level infill addition. MI_WayneCounty_BaloghHouse_0006.tif
7 of 17	Stair in entry court extending from grade to first floor porch and the homes front entrance. MI_WayneCounty_BaloghHouse_0007.tif
8 of 17	View of southeast and northeast facing elevations. MI_WayneCounty_BaloghHouse_0008.tif
9 of 17	View of southwest elevation through the trees. MI_WayneCounty_BaloghHouse_0009.tif
10 of 17	Two-story Living Room looking north. MI_WayneCounty_BaloghHouse_0010.tif
11 of 17	Southwest facing window wall in Living Room. MI_WayneCounty_BaloghHouse_0011.tif
12 of 17	View of Kitchen looking northwest. MI_WayneCounty_BaloghHouse_0012.tif

13 of 17	View of dining space with Kitchen on the left and Living Room on the right. MI_WayneCounty_BaloghHouse_0013.tif
14 of 17	View of second floor from Living Room MI_WayneCounty_BaloghHouse_0014.tif
15 of 17	View of former second floor loft office space looking southwest. MI_WayneCounty_BaloghHouse_0015.tif
16 of 17	View Master Bedroom. MI_WayneCounty_BaloghHouse_0016.tif
17 of 17	View grade level office addition looking northeast. MI_WayneCounty_BaloghHouse_0017.tif

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Property Owner:

(Complete this item at the request of the SHPO or FPO.)

name Dorothy Balogh

street & number 49800 Joy Road telephone 734-453-2400

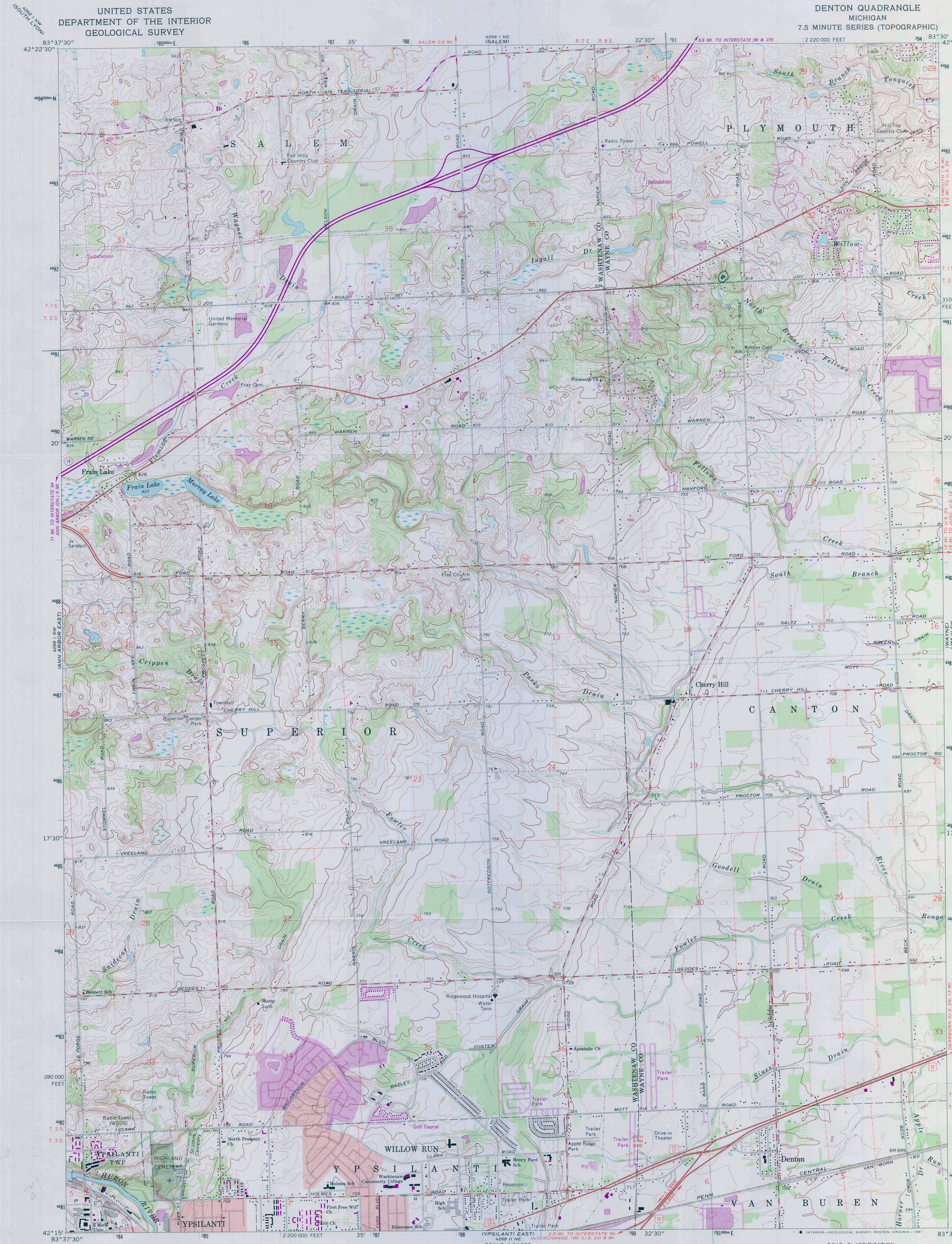
city or town Plymouth state MI zip code

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management. U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

UNITED STATES
DEPARTMENT OF THE INTERIOR
GEOLOGICAL SURVEY

DENTON QUADRANGLE
MICHIGAN
7.5 MINUTE SERIES (TOPOGRAPHIC)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Balogh, Tivadar
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Mapped, edited, and published by the Geological Survey
in cooperation with State of Michigan agencies

Control by USGS and USC&GS

Planimetry by photogrammetric methods from aerial photographs taken 1952
Topography by planetable surveys 1940 and 1953. Revised from aerial photographs taken 1966. Field checked 1969

Polyconic projection. 1927 North American datum
10,000-foot grid based on Michigan coordinate system, south zone
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Red tint indicates areas in which only landmark buildings are shown

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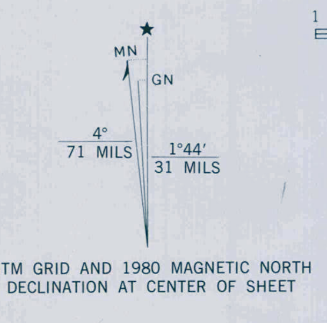
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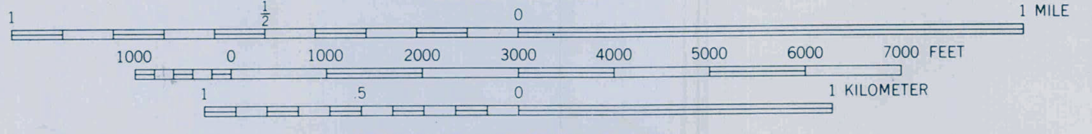
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DENVER, COLORADO 80225, OR RESTON, VIRGINIA 22092
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QUADRANGLE LOCATION

Revisions shown in purple compiled from aerial photographs
taken 1973 and 1978. Map edited 1980
This information not field checked

Purple tint indicates extension of urban area

ROAD CLASSIFICATION

Primary highway, all weather, hard surface
Light-duty road, all weather, improved surface
Secondary highway, all weather, hard surface
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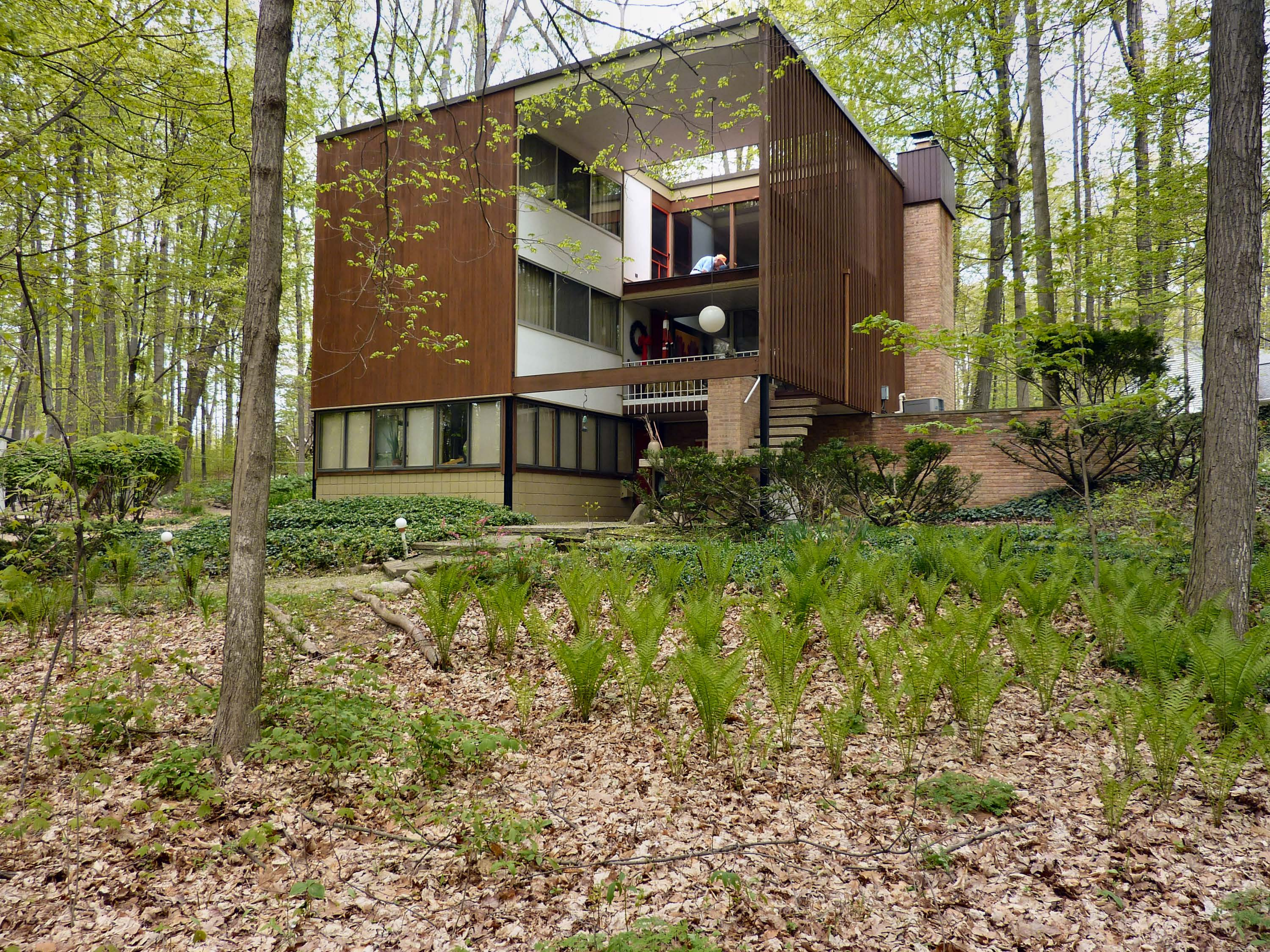

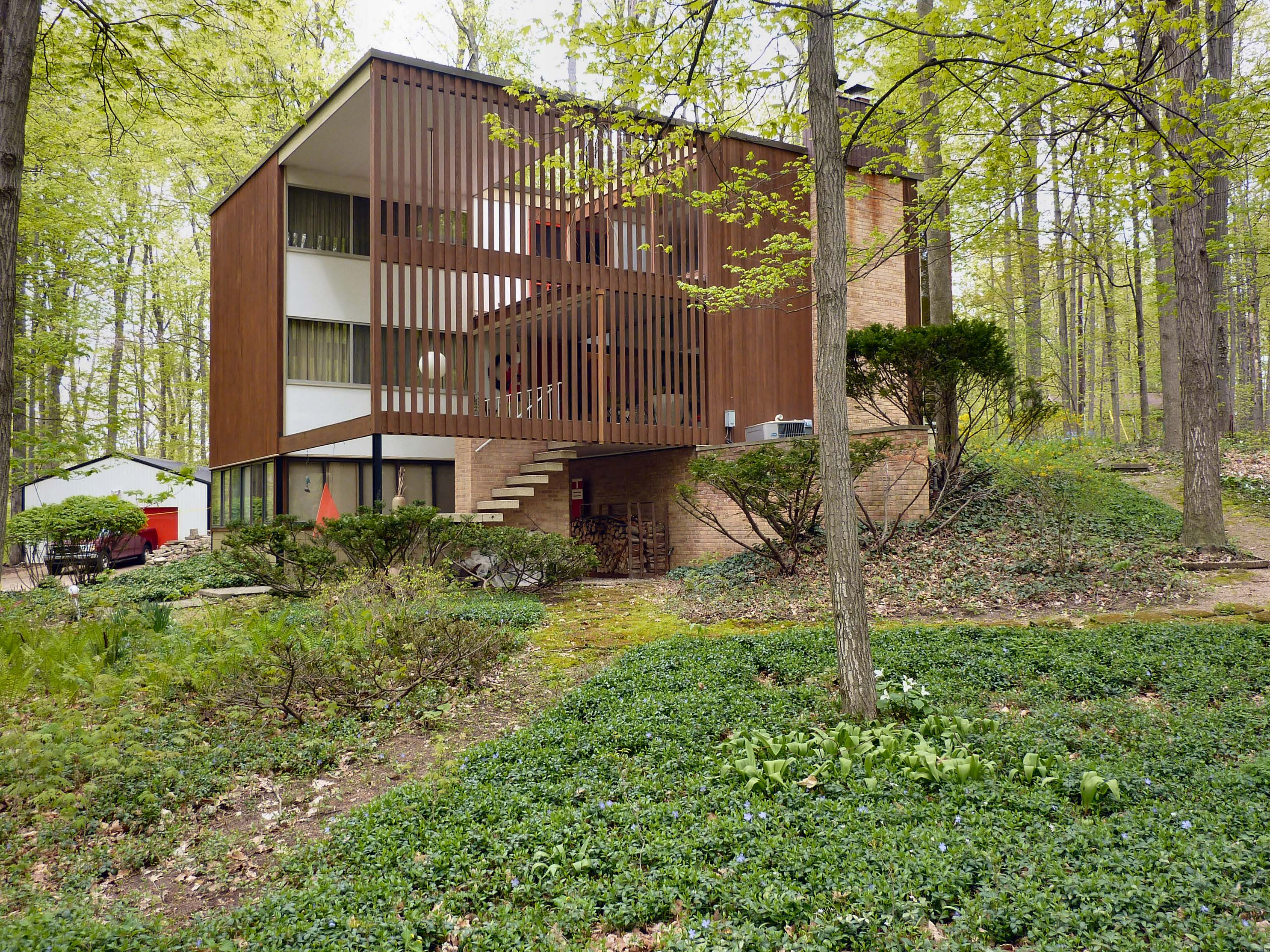

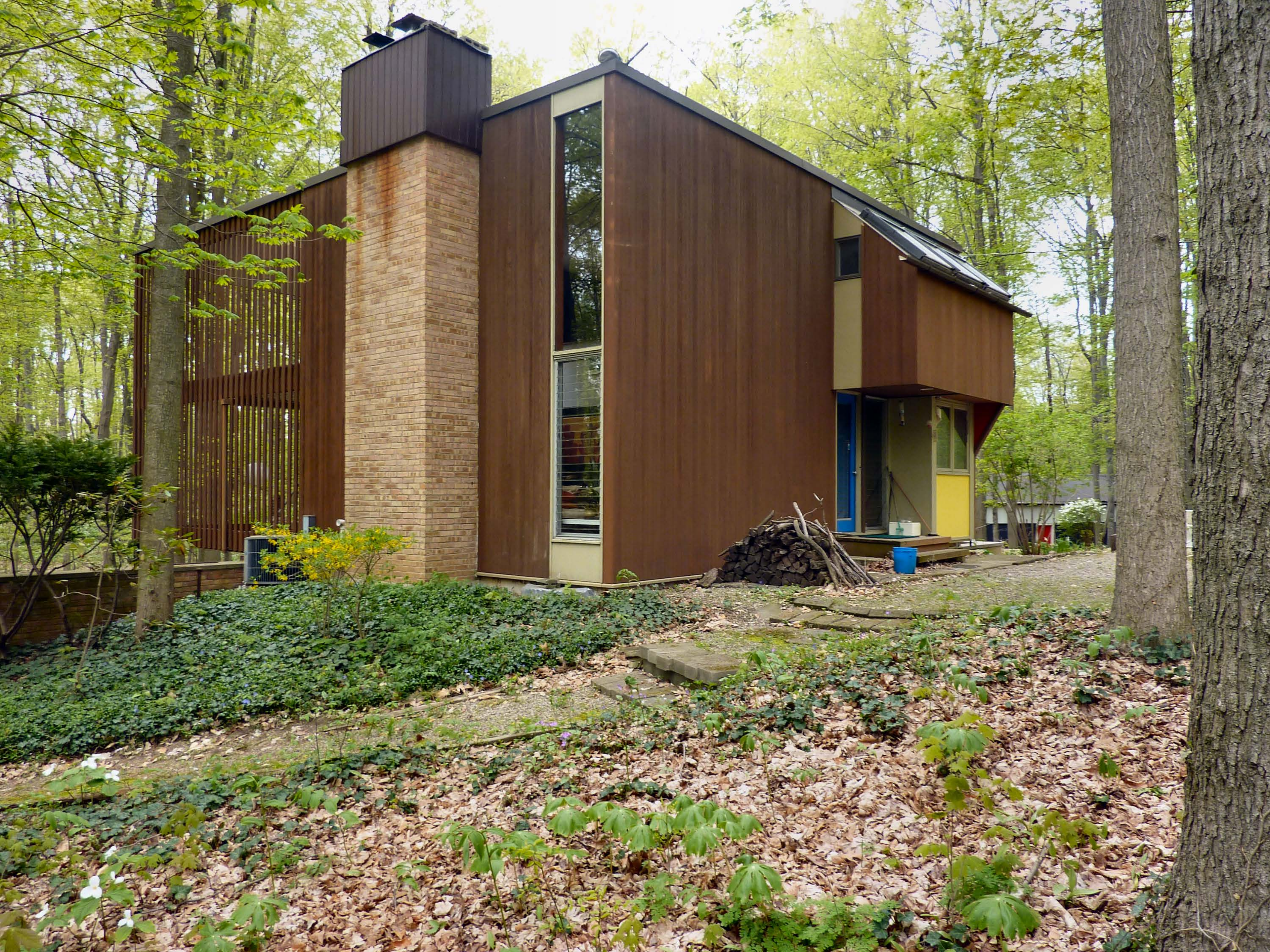

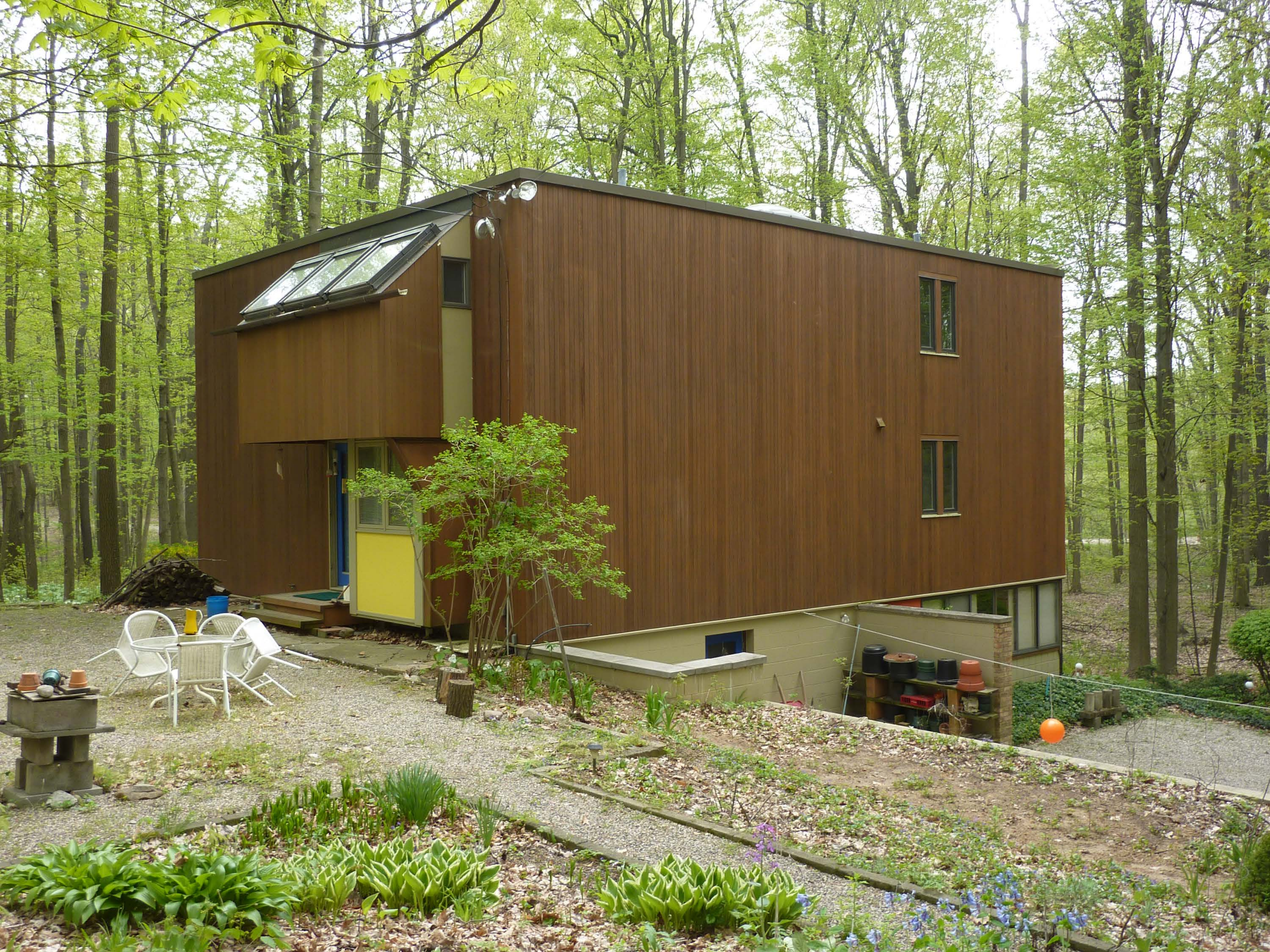

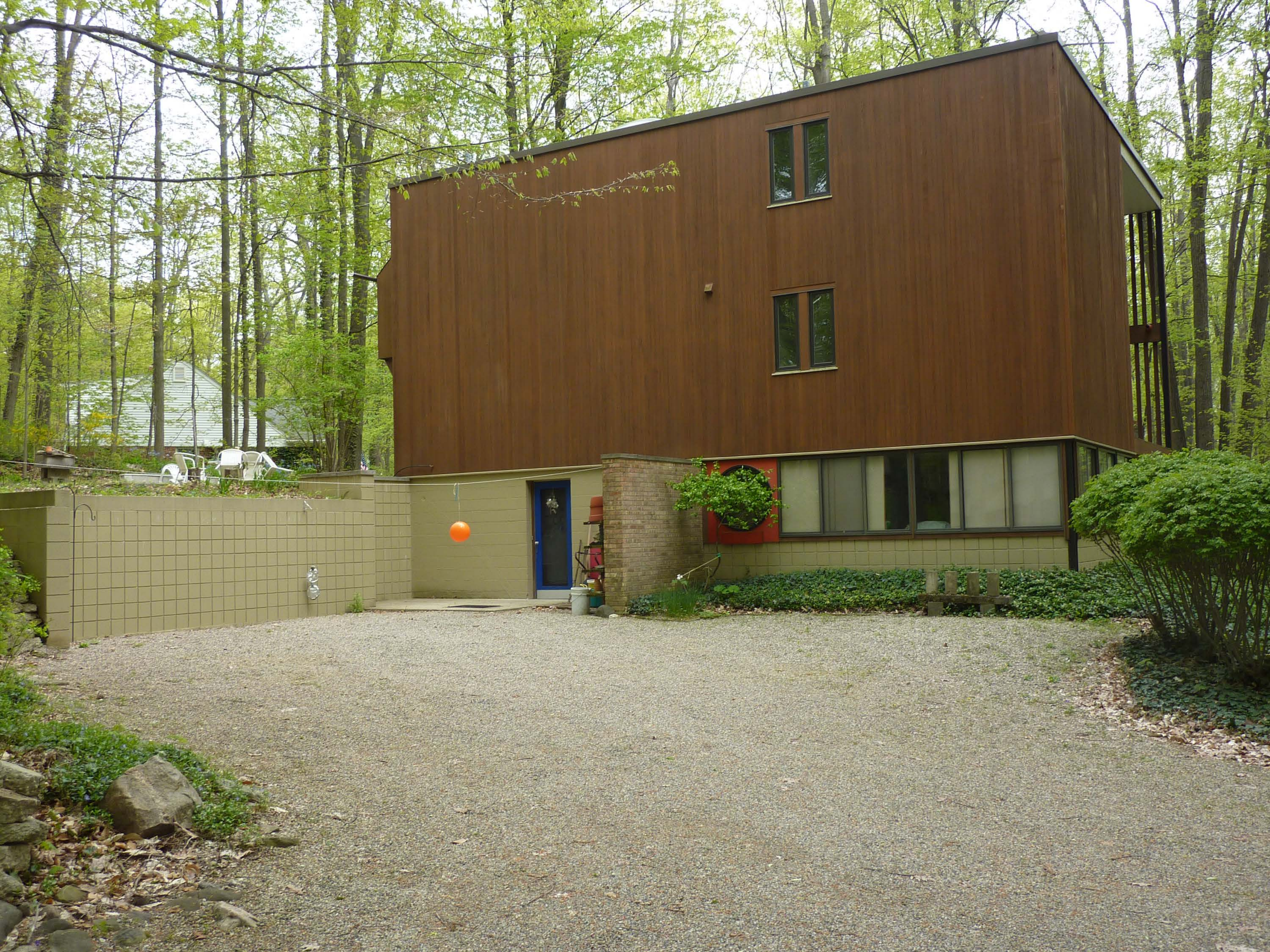

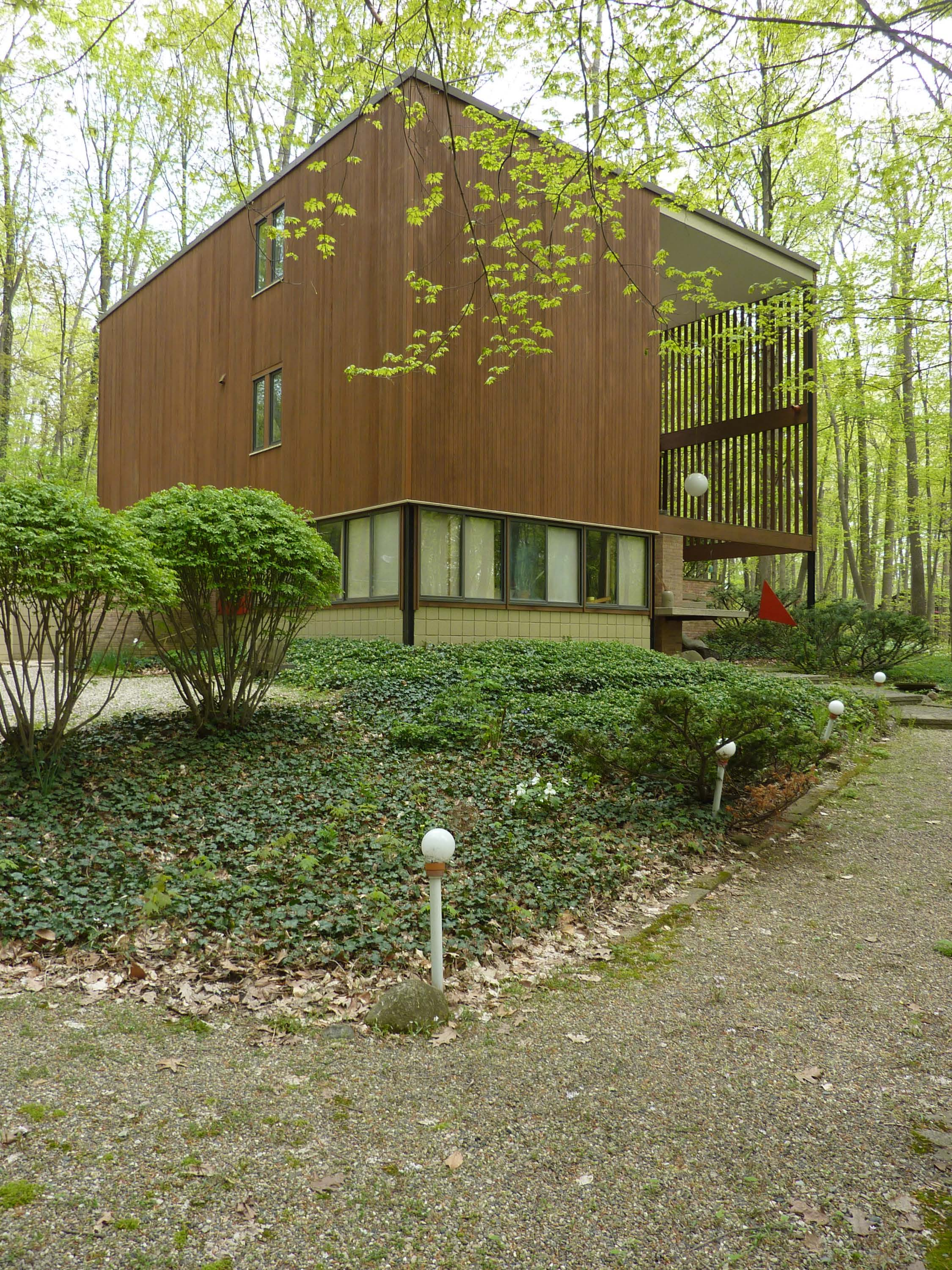

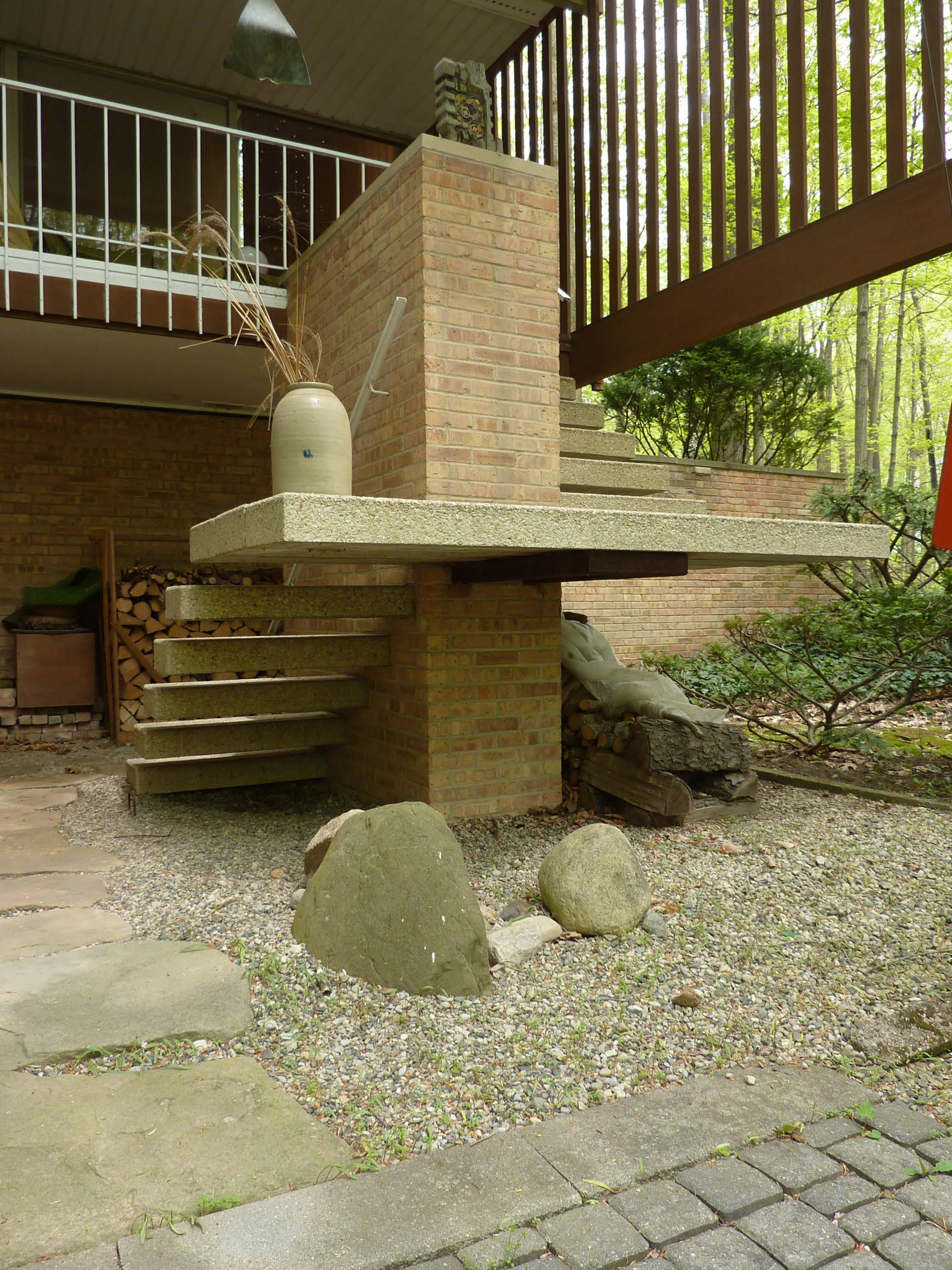

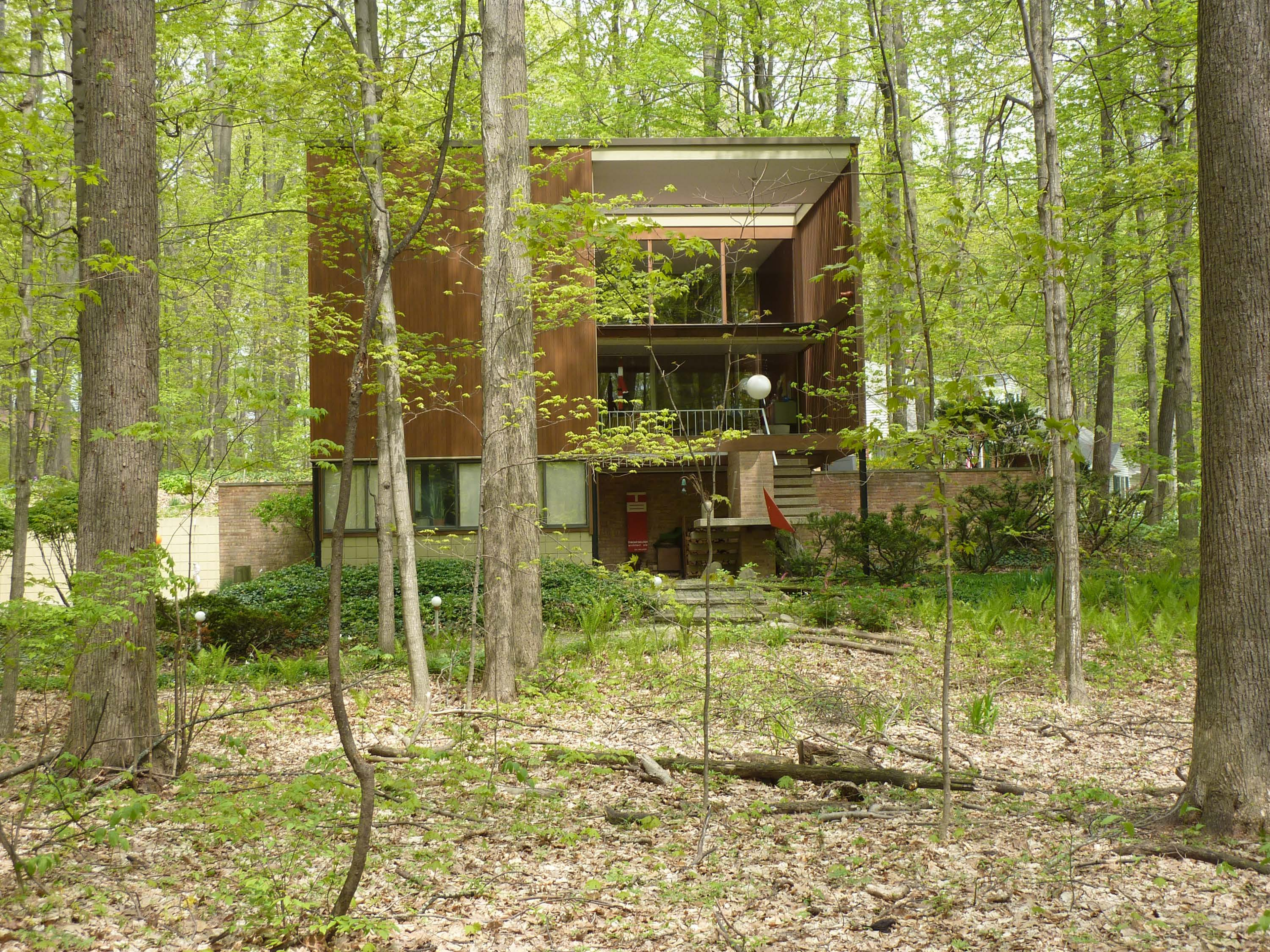

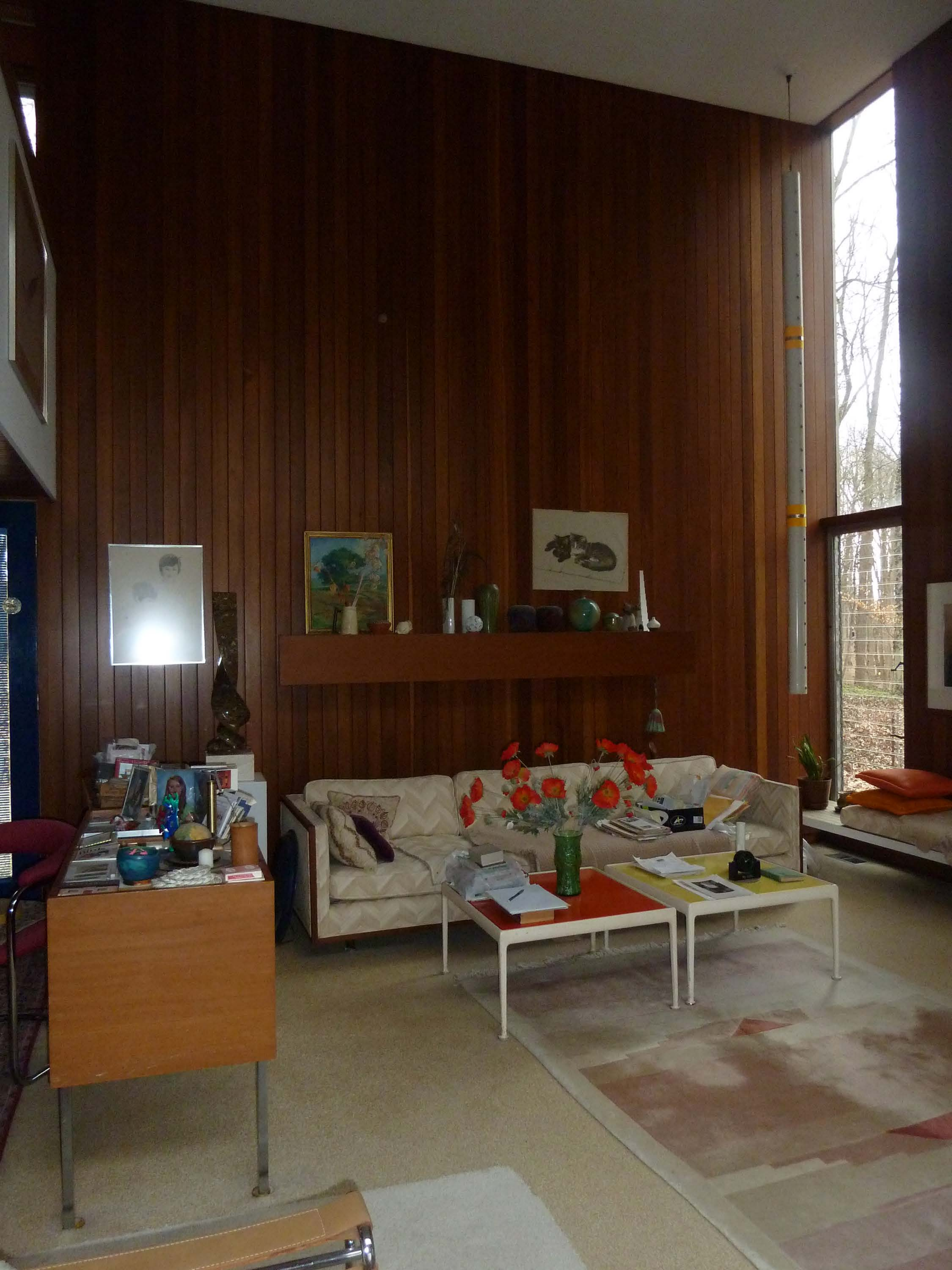

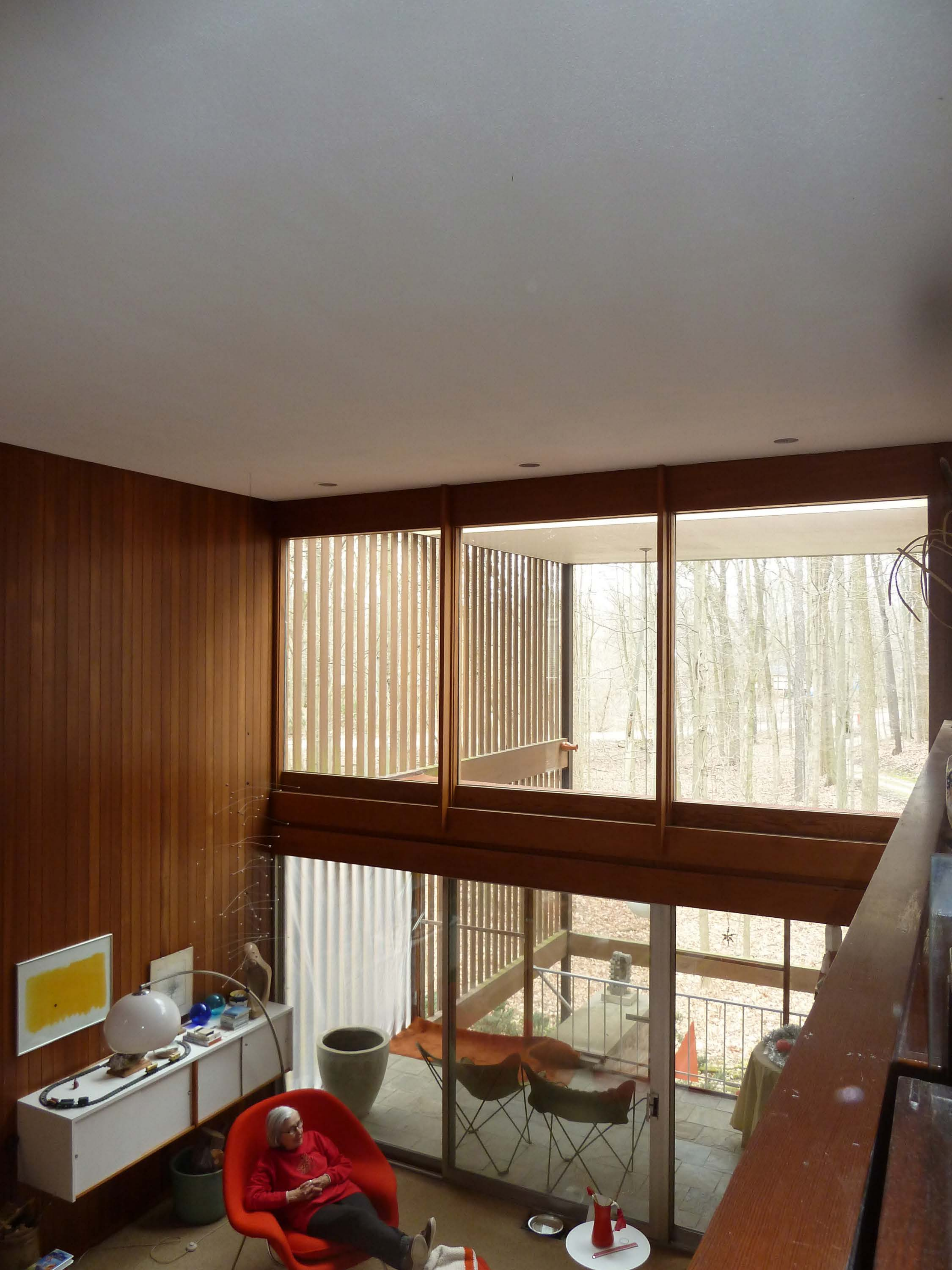

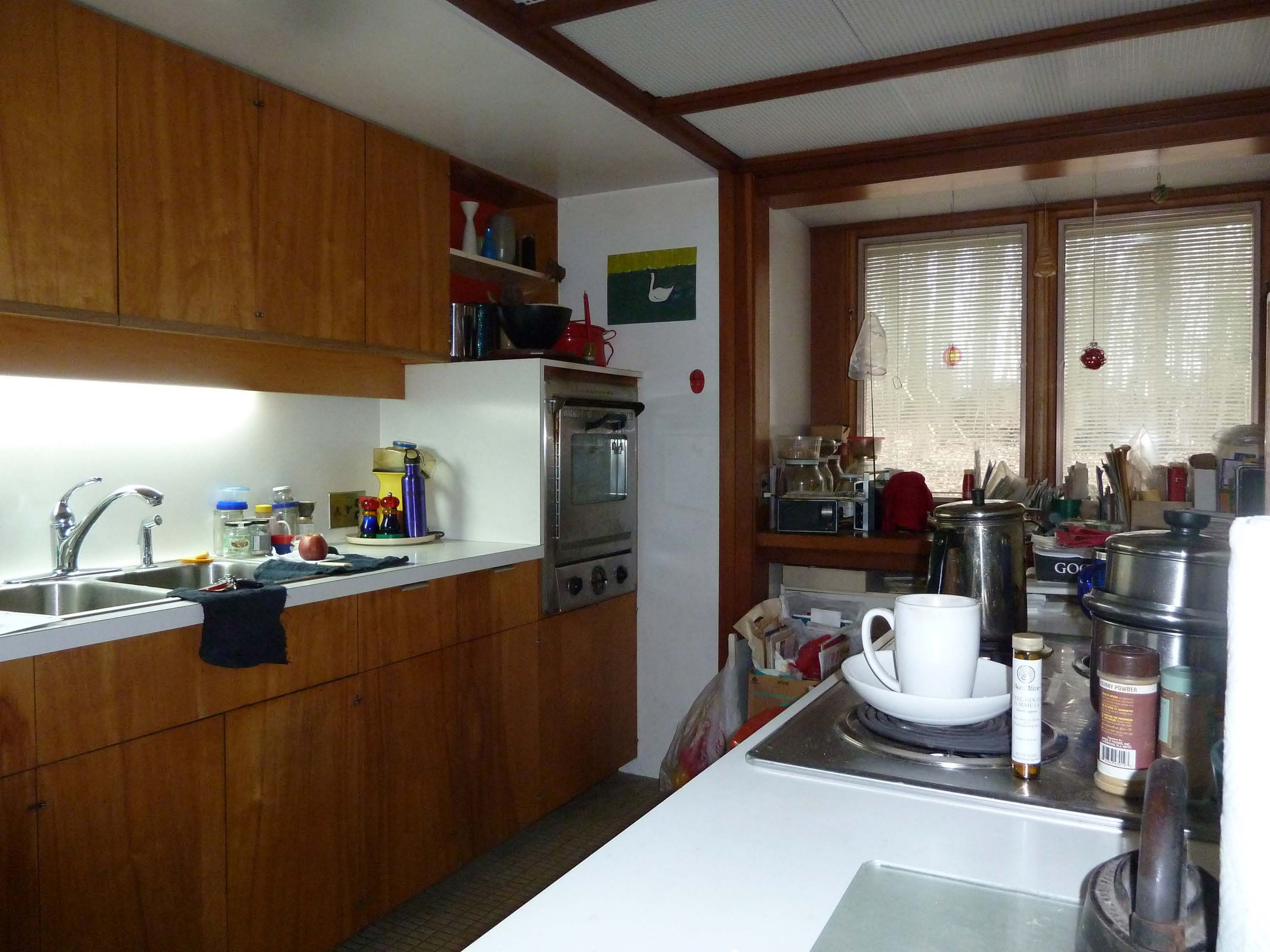
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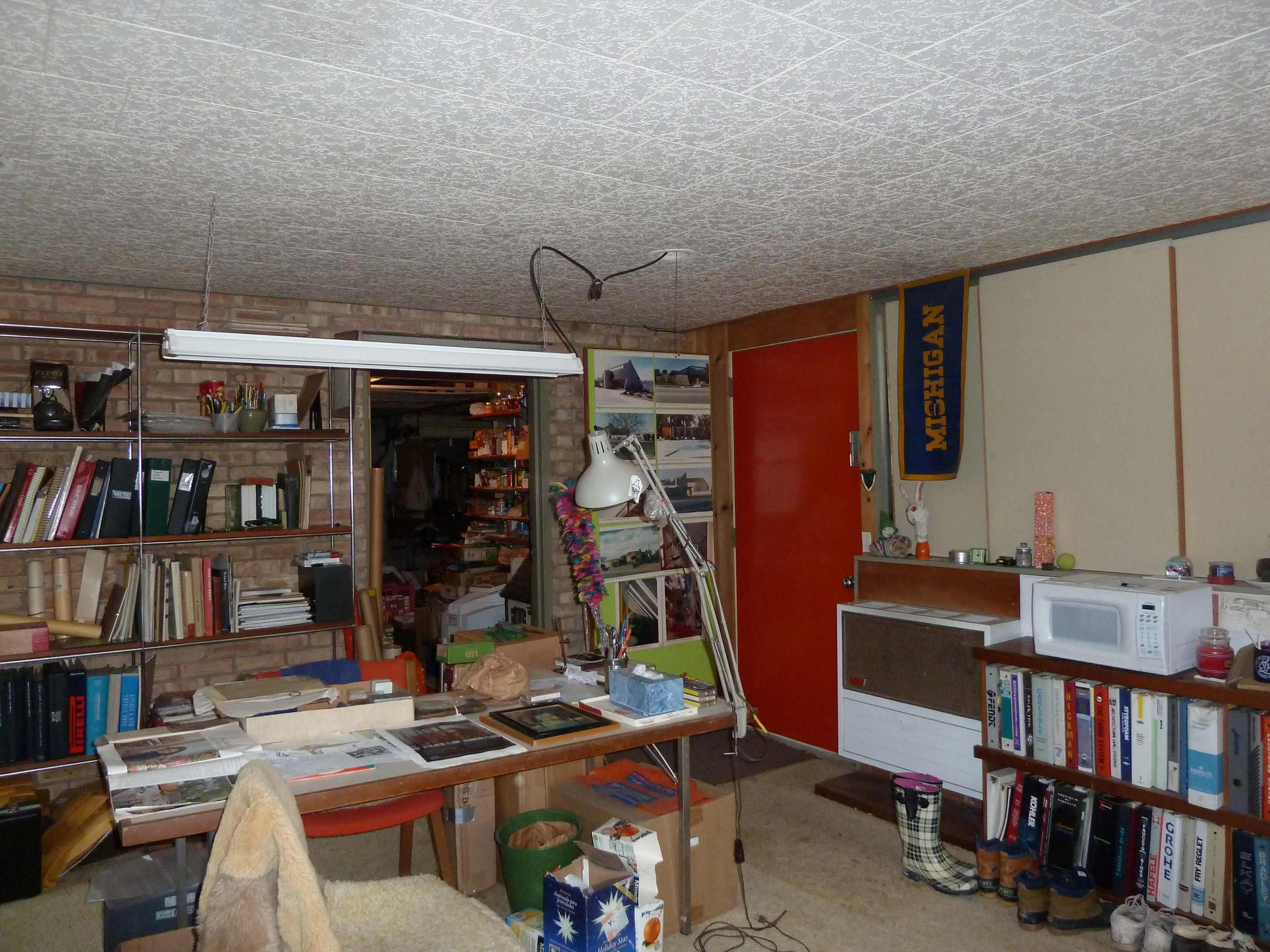
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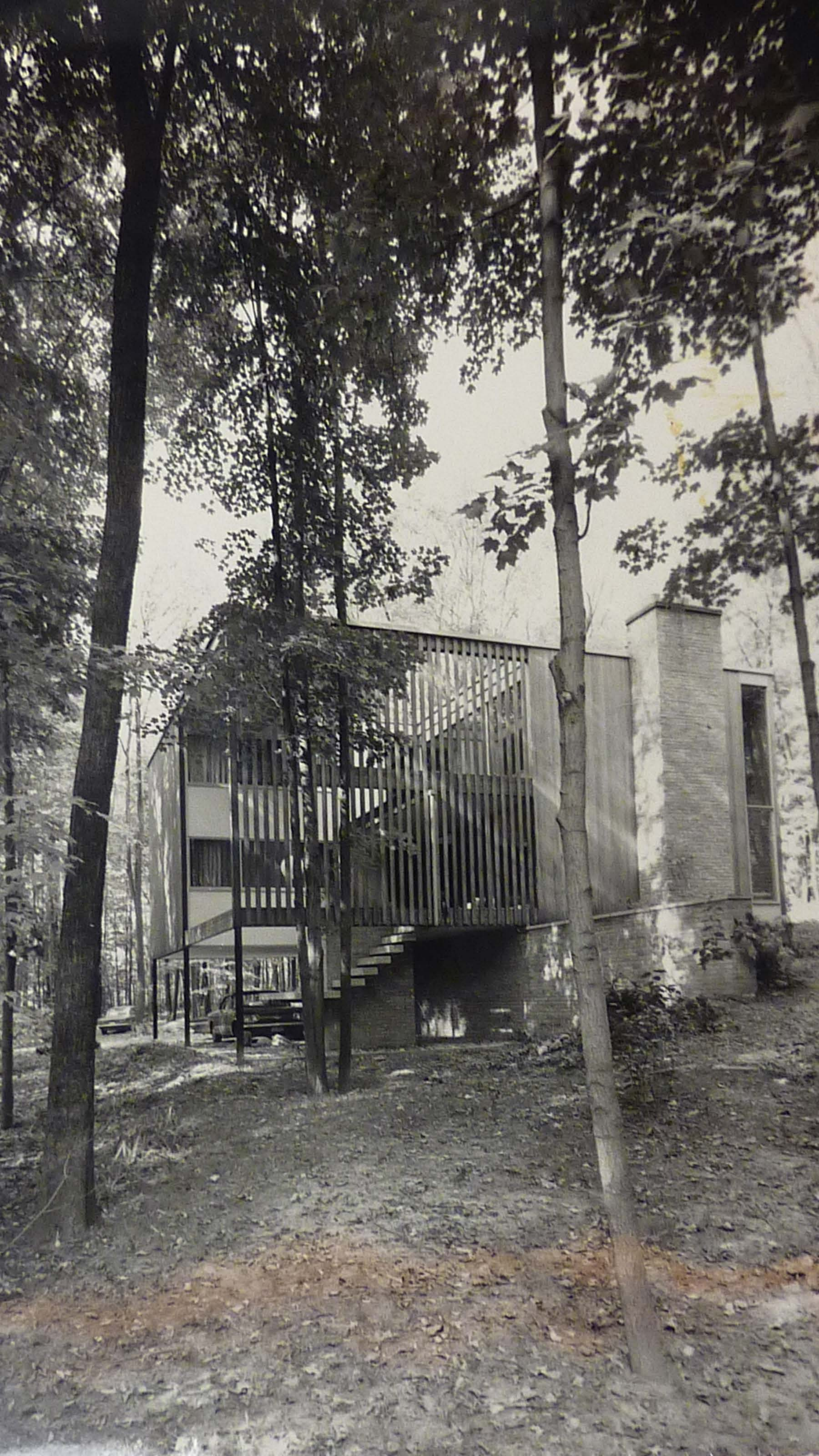

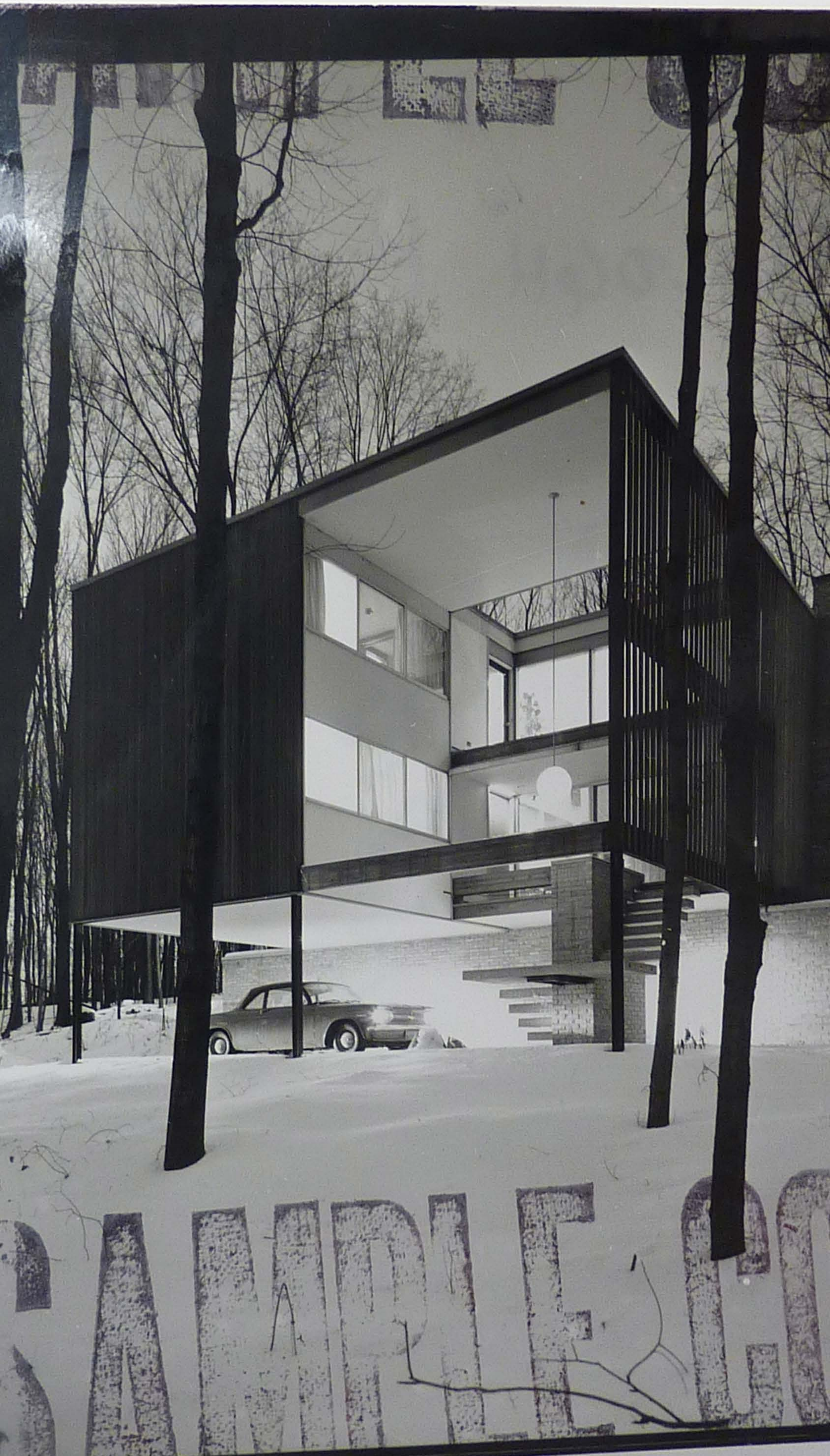

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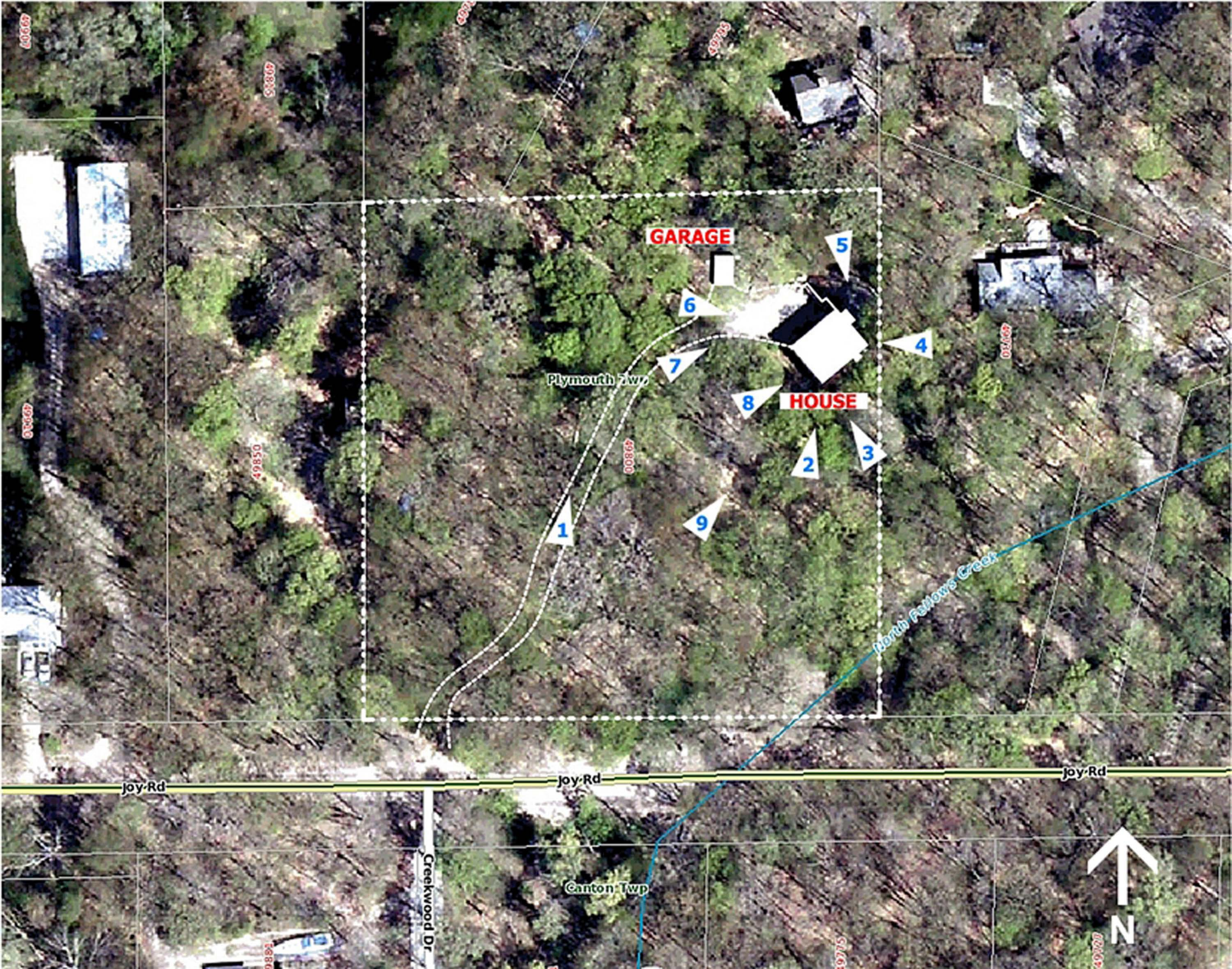
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North Fellows Creek
Joy Rd
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Creekwood Dr
Canton Twp
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